raised to such perfection that they can compete successfully with a numerically and intellectually far superior power, using the most modern equipment. 648

The strength of the Hottentot in comparison to his enemy, who is trained from youth to work cooperatively and according to regulations, lies in the independence of each individual. When we compare him with the German soldier, we see how many primitive abilities gained by direct contact with nature have been lost by us.

Added to this is the fact that the Hottentot warrior often is a mature man. The youth of our soldiers is very evident to him and he is aware again of a definite superiority in this area. One designation for the German soldier, which has lasted from the times of our former battles with the Hottentots, is *!gaĕkχaosa //gaũ·saχarob, i.e. "the little boy (a·χab, boy; -ro, dimin.) from the foreign place (//gaũs), whose dress (the uniform coat that fits snugly across the small of the back) is fastened (!gaĕ) at the rear (kχaos)". But even though he laughs at his opponent here the way a sly old poacher does at [338] at a young game warden, he has still felt the strength of our soldiers sufficiently. He expresses his recognition in the expression *!huni!o/m. !o/m is a so-called "buskop". These animals are harder to handle than the usual oxen because of their lack of horns. They pull their heads out of the noose if they are yoked up in the usual way. They stick their heads through barriers that would be protected against horned animals. One is never certain about them. To the recognition of this readiness to fight, they add, without stretching the metaphor, the striking color of our blond (!huni, yellow) hair to the name.

I have not been able to find out from the Hottentots many details of their battle customs. In order to steel himself to his bloody work, the man who has never killed anyone supposedly drinks the raw blood of a slaughtered animal before he goes into battle. [Picture. Hottentots' War Pipe.] 726

The battle reports of the troops will give the best information about tactics. Signals are frequently given on a pipe that is carved from the horn of a female springbok. Since this signal pipe, *≠gi/s, is blown the same way as a dance pipe, it is also called a reed or blowing horn, χaĩ //nã/s or *!naĩ/ //nã/s. 726 202

It is the job of one of the sub-captains to determine whether a place or water hole which the troop is approaching is occupied by the enemy or not. He rides up spying, while his people conceal themselves around it. Not until he lets out a long drawn-out whistle do they appear. In this way the Hottentots are supposed to have approached the water hole /Aos in the

1: Schultze--135A N-5 (1903-1905) 1907 FX13 Hottentot FX13
Nama

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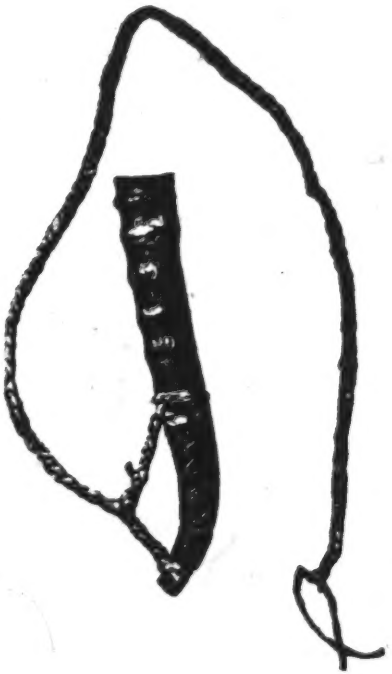

[p. 338]

Hottentots' war pipe.

year 1893, in order to attack Kubúb on the following morning. A series of short whistles, which [339] must be answered from those lying across the way or on the sides are usually the agreed-upon signal for a general attack. 726 202

The Hottentot also seeks hints from magic in war, when his knowledge fails him and his uncertainty gives him no peace. Under certain conditions an oracle stick, called *go·bo go·bos, gives him peace. It is a piece of wood about as long and thick as a pencil, around which a leather thread is rolled as can be seen in figure a. [Picture. Figures a and b] After the wood has been wrapped thickly in the middle in this way, it is rolled like a whisk on the flat of the hand and the question that needs an answer is asked in time to the rolling. For example: "go·bo go·bo a·maẽ , kʒo·egu go ≠no·aẽ?," i.e. "Gobo stick, gobo stick, is it true, have the men shot?" Then the thread is unrolled. If it is still as loose on the stick as before, then the wish that lay in the question has not been fulfilled. It is fulfilled when the thread lies across the wood as figure b shows. 726 787

A ring around the moon, *ao≠gā/b, (the moon is as though thrown, ao, in, ≠gā/, the colored ring) is considered, at least that is what a Hottentot warrior told me, a sign that something decisive has occurred and the cattle of the conquered have been driven away. Sudden ringing in the ears or an insect flying into one's mouth is a sign of misfortune.

The ability to see in a dream future events or ones occurring far away (//ga·barab) has probably driven many a leader to take a decisive step even when he is less talented for oracles than old Hendrik Witbooi.

Capitulum V

Intellectual Activity

A. The Language of the Hottentots

From older writings we know that the language of the Hottentots was split into many dialects. They have vanished [340] except for one, as the tribes themselves have who spoke them. Remnants are gathering dust in manuscripts in the Grey library in Capetown.(77) No attempt has yet 197

77. W. H. J. Bleek, A Comparative grammar of South African languages, 2 Bände. London, 1862 und 1869.

9: Ten Rhyne D-5 (1673) 1933
FX13 Hottentot FX13
Cape Hottentot

They commonly wear ornaments on their head, or else, as we do with poodles, they shave their hair into full moons, crescent moons, or stars. On their foreheads they wear corals, serrated shells, bronze coins, and knotted hairs of cows and other animals, etc. Almost all, except the very poor, wear necklaces of coral, glass, or bronze beads. These they acquire from the Noble Company in exchange for prime cattle. On their elbows as a rule they wear ivory bracelets, on their wrists copper ones.

CHAP. XII.

Buildings.

Apart from their huts they have no houses, nor shelter, nor dwelling-place, for they are always engaged in pasturing their herds and flocks, and are accustomed to wander through uncultivated wildernesses. Their little cabins have but one opening, and their roof and gable and walls consist of the leaves and stalks of the African gladiolus, the bulbs of which they eat instead of bread (our countrymen call it Hottentot's bread). They are so closely built that they protect the dwellers from rain and other inclemencies of the weather. Poles, gutters, and shingles are made from small branches of trees. The porch is arched and winding. Each husband digs out a hollow on the floor, in which, as on a bed, he spreads a sheep-skin; he then wraps himself up in another sheep-skin so cosily that neither head, nor foot, nor hand can be seen, assuming the posture naturally taken by the child in the womb. The wife sleeps higher up on the edge of the man's hollow bed. This little cabin holds fifteen, sometimes more, lodgers. They place the huts on hill or plain, or among trees on the banks of rivers, and lay them out in a circle at a distance of five or six paces from one another. In this way they protect the cattle, which are enclosed within these bounds, from the attack rather of wild beasts than of an enemy. But when the chiefs give the signal to move to a new place, they warn their subjects by kindling huge fires. Then the women alone collect all the stock, and all the gear which at other times is cast into leathern bags and carried on their own shoulders, and place them together with the hut on pack-oxen, while the men drive away the forces of the enemy.

13: Kirby R-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

Korannas place no control on their passions, and abandon themselves to excesses of which it would be a shame even to speak." The so-called "tang-tang" in this description is explained in another passage by Arbousset, in which he describes a similar dance by the Baroa (Hottentots) of Mokoma (Arbousset; English translation p. 353). "Supper being over, the women with their children and the young men set themselves to dance during the first watches of the night, to the sound of a wretched tam-tam" (the French term for a gong, but occasionally applied to drums by some writers, e.g. *Catalogue du Musée Instr., Bruxelles, vol. 4, p.* 3) "made of a small earthen pot, in the form of a quoit, and covered with the skin of a gazelle, well softened after having been stript of its hair."

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2. *Wind Instruments*

(a) Signal whistle named *//arey !as*. This instrument consisted of the shin-bone of a springbok, or the leg bone of an ostrich, one end of which was sheared off at right angles to its length, and the marrow removed. A piece of *riem* was attached to it so that it could be suspended from the shoulder of the player. It was sounded by being held against the tongue of the performer in the same way as the *≠a:di* (to be described next) were held, and it yielded a shrill penetrating note of considerable carrying power. It was used by the chief for summoning together the men of his tribe, and it was worn and blown by his headmen.

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A similar whistle is described by Kolbe as being used in battle by the Hottentots, who employed it to direct operations in the field. One of his plates actually shows the whistle-signallers of two opposing armies each seated upon an eminence, apparently controlling the respective forces. My Korana informants, however, knew nothing of this practice, and, had it been in use among them, it is certain that the older men would have known it in view of the fact that some of the Links people (including Tabab, one of my informants) were actually engaged in battle at Mamusa so recently as 1885.

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(b) Reed-flute ensemble, called *≠a:di*.

This was formerly by far the most important musical feature of the Korana, since it was not only an organised ensemble of many performers, but was really part of the social life of the people. Although it has in the past been frequently noted among the Nama and also the Bechuana, there are but few references in the works of travellers and others to its existence among the Korana. These are Wikar, 1778-9, Wuras, 1858, Stow, 1880, Engelbrecht, 1928, and Meinhof, 1930. But while the

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